

SING!

edited by

Victor C. Johnson

DISTINCTIVE CHORAL MUSIC FOR CLASSROOM, CONCERT AND FESTIVAL



choristersguild

CGE423

Also available: P/A CD (CGECD172)

Two-part

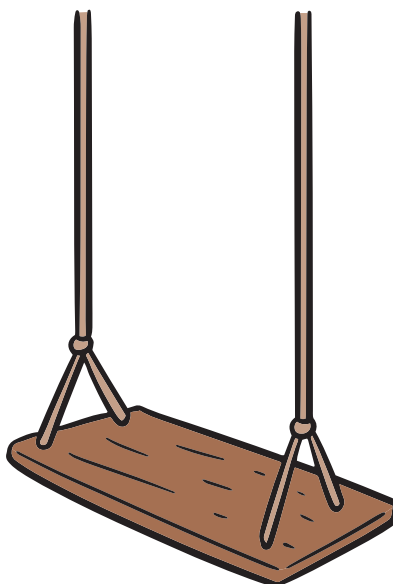


The Swing

Victor C. Johnson

Words by

Robert Louis Stevenson



www.choristersguild.org

**CREATING
IMAGINE (#1)**

PLAN & MAKE (#2)

Evaluate & Refine (#3.1)
Present (#3.2)

PERFORMING

Select (#4.1)

ANALYZE (#4.2)

Interpret (#4.3)
Rehearse, Evaluate & Refine (#5)
Present (#6)

RESPONDING

Select (#7.1)

Analyze (#7.2)

Interpret (#8)

Evaluate (#9)

CONNECTING

Personal Experiences (#10)

Varied Contexts (#11)



The Swing

CREATING

- I. Musicians **IMAGINE**: Words, sounds, pictures, nature, people, events, these and many other life experiences can be the idea for a work.

What 'life experience(s)' might have influenced the composer's decision to choose this **poem**? What experiences might he have considered in making his choice? Which of these do you believe were more important than others? What 'sparked' his imagination?

EXTEND: Consider the texts of works you are studying and why composers have chosen them. Research and write **program notes** describing how composers decide to use a text.

- II. Musicians **PLAN & MAKE**: Expertise, context, and intent influence decisions about organizing and developing an idea into a work.

The poem begins with a question followed by an answer.

- A. The question is repeated three times, ms. 5-8, 36-39, 53-60. However, the music for each repeat is different. If the text is the same, why does the music change? What is the relationship between the changes and the composer's interest in the text, in realizing his imagination? Develop and explain.
- B. Why does the question in ms. 53-60, have no answer? How does this relate to the composer's **intent**? Decide and explain why the answer or the question might be more important? Unlike other times, at the end, who has the answer? Explain.

EXTEND: The text in ms. 13-31 and 44-51 expands on the answer. How important is this to providing opportunities for musical **contrast** and sustaining performer and audience interest?

PERFORMING

Musicians **ANALYZE**: Rehearsals and performances are enhanced through understanding the structure and context of a work.

- In ms. 26-32, what is the relationship between the text and **key signature** changes and the **accidentals** in the accompaniment? Why are these prominent here and in no other **sections**?
- The **dynamics** range from *mp* to *f*. How do the changes help draw attention to the composer's intent? How does the text influence where and how they are used? What does this mean for performers?

EXTEND: **Repetition** is prominent in only one section. How does this help create musical interest? Experiment with vocal changes to help emphasize these changes as well as when performing other sections.

KEY VOCABULARY

Poem, Program notes, Intent, Contrast, Key signature, Accidentals, Sections, Dynamics, Repetition

The Swing

3

Two-part and Piano*

Words by
Robert Louis Stevenson (1850-1894)

Music by
Victor C. Johnson

Part I Part II

1 Gently, with a lilt (♩ = ca. 52)

mp

3

5 *mp*

I How do you like to go up in a swing,

II How do you like to go up in a swing,

Performance time: ca. 2:30

*Also available: Performance/Accompaniment CD (CGECD172).

Copyright © 2020 Choristers Guild. All rights reserved. Printed in U.S.A.
Reproduction of all or any portion in any form is prohibited without permission of the publisher.

The copying of this music is prohibited by law and is not covered by any license subscription.

7

I
up in the air — so blue? —

II
up in the air — so blue? —

9

I
Oh, I do think it the pleas - ant - est thing

II
Oh, I do think it the pleas - ant - est thing

11

②

I
ev - er a child — can do!

II
ev - er a child can do!

13 *mf*

I Up in the air and o - ver the wall,

II *mf*
Up in the air and o - ver the wall,

mf

15 *poco rit.* *dim.*

I till I can see _____ so wide, _____

II *poco rit.* *dim.*
till I can see, see so wide,

poco rit. *dim.*

17 *mp a tempo*

I Riv - ers and trees _____ and cat - tle and all

II *mp a tempo*
Riv - ers and trees _____ and cat - tle and all

mp a tempo

19 *poco rit.* *a tempo*

I
o - ver the coun - try side.

II
o - ver the coun - try side.

poco rit. *a tempo*

21 *mf* **Con moto**

I
Till I look down on the

II
Till I look down on the

mf **Con moto**

23

I
gar - den green, down on the roof so

II
gar - den green, down on the roof so

25 *cresc.*

I brown. _____ Up in the air I go

II brown. _____ Up in the air I go

27 *f*

I fly - ing a - gain, up in the air,

II fly - ing a - gain, up in the

29 *dim.*

I up in the air, up in the air and

II air, up in the air, up _____ and

Tempo I (♩ = 52)

31 *rit.* *mp*

I down, up and down.

II down, up and down.

rit. *mp*

Tempo I (♩ = 52)

33

I

II

4

35 *poco rit.* *mf a tempo*

I How do you

II *poco rit.* *mf a tempo*

How do you like to go

poco rit. *mf a tempo*

37

I like to swing up in the air so

II up in a swing, up in the air so

39

I blue? Oh, I do think it the

II blue? Oh, I do think it the

41

I pleas - ant - est thing ev - er a child can

II pleas - ant - est thing ev - er a child can

5

43

I do! Up in the air and

II do! Up in the air and

45

I o - ver the wall, till I can see — so

II o - ver the wall, till I can see,

poco rit.

47

I wide, — Riv - ers and trees — and

II see so wide, Riv - ers and trees — and

dim. *mp a tempo*

49 *poco rit.*

I
cat - tle and all o - ver the coun - try -

II
cat - tle and all o - ver the coun - try -

poco rit.

poco rit.

51 6 *a tempo*

I
side.

II
side.

a tempo

a tempo

8va

53

I

II
How do you like to go up in a swing,



55

I How do you like to go up in a swing,

II

57 *dim. e rit.*

I up in a swing, in the air so

II *dim. e rit.*

up in a swing, in the air so

dim. e rit.

59

I blue?

II blue?

p